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ABSTRACT

Intended to aid developers of media, materials, and educational technology for individuals who are handicapped, the guide provides information on preparing materials intended for distribution through the National Center on Educational Media and Materials for the Handicapped (NCEMMH). Focused on in the section on determining need and effectiveness are objectives and testing, the target population, and media selection. Guidelines are given for insuring reproduction feasibility for printed matter and media, and for use of technical assistance. Discussed in the section on complying with legal requirements are copyright requirements, obtaining a copyright, copyright releases, talent releases, and federal clearances. Considered in the final section on working with NCEMMH are the role of the developer (preparing an initial description, completing the product intake form, and developing the product) and of NCEMMH (in reviewing, producing, distributing, and promoting the product). Appended are a list of the Learning Resource Centers, a sample product intake form, a list of publications of the Copyright Office, a sample talent release form, and forms from the Department of Health, Education, and Welfare. A glossary provides definitions of such terms as caption, camera-ready copy, and work print. (DB)

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DEVELOPERS' GUIDE

Preparing Products for Distribution

through

THE NATIONAL CENTER ON EDUCATIONAL MEDIA AND MATERIALS FOR THE HANDICAPPED (NCEMMH)

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FOREWORD

The *Developers' Guide* is one of the National Center's responses to the need for technical assistance in appropriate media, materials, and educational technology for individuals who are handicapped and their special education. The need was identified many years ago and the *Developers' Guide*, in responding to the need, reflects experience accrued from the trials and errors of the past, as well as providing new information relevant to the present and future in this challenging area of endeavor.

The challenges we face in the future are awe-inspiring. The Education of all Handicapped Children of 1975 (Public Law 94-142) has as its purpose,

> to assure that all handicapped children have available to them... a free appropriate public education which emphasizes special education and related services designed to meet their unique needs, to assure that the rights of handicapped children and their parents or guardians are protected, to assist States and localities to provide for the education of all handicapped children, and to assess and assure the effectiveness of efforts to educate handicapped children.*

Efforts to provide appropriate media, materials, and educational technology will play a highly significant role as this challenge is met for as many as eight million of the nation's children.

As this challenge is met for children with handicaps, all children and their education will benefit. It is true that we, as an American people, approach our highest potential in terms of our treatment of the handicapped, the disabled, and minority groups. It is also true that most principles and practices uniquely developed or suited to special education of children with handicaps also enhance the education of all children. The benefits, thus, are dual.

The *Developers' Guide* will be helpful to media and materials developers to the extent that its guidance is utilized early in the developmental process. Children will benefit and

*Public Law 94-142. 94th Congress, S.6. November 29, 1975.

the National Center will be rewarded to the extent that the information provided is reflected in effective instructional media, materials, and educational technology. The National Center will be pleased to provide additional information and technical assistance to all those who share its concern for quality education for children and especially children with handicaps requiring special education.

S. C. Ashcroft
Director, The National Center
on Educational Media and
Materials for the Handicapped

PREFACE

This publication supersedes *Developing Instructional Materials for the Handicapped,** now out of print, and brings together the most recent material available regarding the procedures and prerequisites of the National Center on Educational Media and Materials for the Handicapped (NCEMMH) in publishing educational products for the handicapped.

NCEMMH is funded under Contract OEC-300-72-4478 by the Office of Education, United States Department of Health, Education, and Welfare; the contract is administered through the College of Education and the Research Foundation of The Ohio State University. Contractors undertaking such projects under government sponsorship are encouraged to express their judgment freely in professional and technical matters. Points of view or opinions do not, therefore, necessarily represent official Office of Education position or policy.

In addition to the principal authors and artists for this publication, many individuals from various organizations--among them NCEMMH, Area Learning Resource Centers, Specialized Offices, and Charles E. Merrill Publishing Company--have assisted in the preparation of this publication. Their efforts are gratefully acknowledged.

Comments about this publication and suggestions for its improvement would be greatly appreciated. Address all correspondence to:

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C. Rodney James
July, 1976

*John Belland and Sidney Rothenberg, *Developing Instructional Materials for the Handicapped: Guidelines for Preparing Materials Suitable for Wide Distribution.* (Columbus, Ohio: The National Center on Educational Media and Materials for the Handicapped, 1973)

INTRODUCTION

This guide is for educators, or for professionals working with the handicapped, who plan to create educational products and have them distributed. In the course of their efforts, these educators and professionals must deal with a number of technical, financial, legal, and bureaucratic procedures. Aiding in that endeavor is what this publication is about: making developers aware of these procedures, providing suggestions for dealing with them, and pointing toward resources that will provide full answers to questions involving style, production techniques, testing, and data gathering.

The guidelines in this publication apply to materials developed for distribution through the National Center on Educational Media and Materials for the Handicapped(NCEMMH).[1] It may be pointed out that most, though not all, of the procedures described herein are necessary for the publication of any product.

It is important also to note what this publication is not. It is not a book on production techniques. It is not a style manual. It is not an idea book for creating educational products. It does, however, offer information that touches all of these aspects of production and publication. Suggestions and references presented are intended to aid product developers in the design and production of better and more useful educational materials for the handicapped by building awareness of the specific requirements necessary for development, reproduction, and distribution.

1. Readers who are unfamiliar with NCEMMH are urged to read Appendix A to familiarize themselves with its aims, services, and relationship to the Bureau of Education for the Handicapped Learning Resource Centers Program. Explanation of the National Center's role in placing products into distribution appears in the fourth chapter.

DETERMINING NEED AND EFFECTIVENESS

Well-developed instructional products--whether they be books, films, audio cassettes, slide sets, combinations of these, or other media--address a specific target audience, specify the content to be learned, and provide a means of measurement to indicate the amount of learning that has taken place.

Although these characteristics also apply to products developed for the nonhandicapped learner, they are critical for products specifically designed for the handicapped because presentation should be modified to accommodate the characteristics of the handicapped learner. Products for the handicapped are usually learner specific and responsive to the special instructional needs of the student as well as to the affective, humanistic needs of the person. Even if it is designed for a specific handicapped population, a good child-use product stresses the potential of the child rather than the limitations of the handicap.

As is the case with any instructional material, the need, objectives, target population, and media format must be determined before any production of materials for the handicapped begins. The ultimate useability of a product frequently depends on the extent to which its future development and direction are guided by testing results.

Need

Before giving serious thought to creating a new instructional product for the handicapped, a developer should first determine that there is, indeed, a need for such a product. At present,

the Bureau of Education for the Handicapped (BEH) and the National Center on Educational Media and Materials for the Handicapped (NCEMMH) have identified two general categories that are of immediate concern. These are child-use materials and media-training materials. Child-use instructional materials include those materials to be used by children with or without the assistance of a teacher or parent. Media-training materials are those for instructor use, designed to train instructors in the use of media in education.

In their determination of needs within these priorities, developers should research the field and answer such questions as: What do the nature and severity of the handicap suggest about materials needs? How large a population would this product serve? How many similar products are available to serve this population and what is their quality? What do curriculum and administrative considerations indicate about need?

Needs data can be expressed in two ways: known need and perceived need. Known-need information is obtained from large-scale, objectively quantifiable data, such as national special education materials market surveys. Perceived-need information is obtained from expert opinion and reviews of materials by special education practictioners and professionals, from currently available data, and from the literature.

The Information Service section of NCEMMH[2] can be helpful in providing needs information. The National Instructional Materials Information System (NIMIS), coordinated by that section, is a computer-based on-line interactive retrieval system created to aid educators, parents, and developers in locating information regarding special education materials. For developers, this can be a useful resource in searching for products that might duplicate the ones they are planning to produce, in addition to bringing to light areas where there is a dearth of material. The present data base includes

2. NCEMMH is divided into four internal sections.

information on 15,000 child-use instructional materials. Media-training materials are currently being added to the data base. Access to NIMIS may be obtained by contacting the nearest Area Learning Resource Center (ALRC).[3]

Objectives and Testing

What is the product supposed to do and does it really do it? NCEMMH, or any publisher, will ask this question of a developer and expect not only a clear answer, but some form of documentation to substantiate claims of effectiveness. Objectives will generally be stated for the final product, but whether they are or not, the developer should have them clearly in mind before any writing, filming, or taping of the product begins.

NCEMMH recommends developmental (formative evaluation) testing of all products--trying them out informally on members of the target audience. Child-use materials should be developmentally tested with children; media-training materials with teachers. Developmental testing is not intended to verify the success of the materials but to indicate general useability and to suggest ways of refining the product so that it will accomplish its objectives.

Some form of formal evaluation and/or testing in the field is also necessary for learner verification. All instructional materials need validation testing to show that they can accomplish the stated objectives. The amount of field-test data required is in proportion to the size, scope, cost, and complexity of the product. It is expected that all products accepted by NCEMMH for distribution consideration will have had at least initial tryout under field conditions and be accompanied by a report on this tryout. Adequate field testing is primarily the responsibility of the product developer, although the National Center through the Specialized Offices,[4] can provide limited field-testing services.

3. See Appendix A for addresses and explanation of the ALRCs.

4. See Appendix A for an explanation of the Specialized Offices.

Target Population

For whom is a particular product intended? This question must be considered by the developer at an early stage of the product's development. For a child-use product, the handicapping condition and learning characteristics are important considerations. Of equal importance are required entry level behaviors. The developer should have a clear knowledge of the skills and abilities needed on the part of the children to permit them to use this product. Knowledge and consideration of the specific target audience should also affect the initial product design in terms of number of components, teacher preparation time, and time needed to complete the program. Reading and language level should be determined on the basis of the target population and observed in all spoken and written communication within the product. Also the choice of media should be influenced by the channels that the intended target population uses to receive information and respond to it.

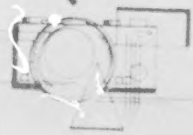
Media Selection

Film, video tape, and mixed media kits have been demonstrated in the past decade to have considerable success as teaching and learning tools. However, these media products are often seen as a panacea rather than merely an aid in the educational process. There is also the lure of prestige attached to producing a film or video product on as opposed to a pamphlet, even if a pamphlet will suffice. Finally, the use of audiovisual media in education is frequently seen as evidence of an educator's being "with it." All of these are bad reasons for producing a product with many media components. Thus, close attention should be given the question: Why use film or video tape or other audiovisual material if a well-illustrated book or pamphlet will do the job?

The initial step in answering this question is careful analysis of the information to be conveyed. Is more than text required to convey the information to the intended audience? Obviously, the answer requires a familiarity with the audience and a knowledge of the extent of that audience's learning capacity and ability to respond to and comprehend various kinds of stimulation (auditory, visual, tactile). With the intended audience analyzed, the means of presenting the information

effectively can be approached from the very practical standpoint of determining what factors are needed to convey information. For instance, will the product require drawings, photographs, working models, sound, color, motion pictures, realia, or some combination of these? Finally, will it require some form of a learner response system to get the message across?

INSURING REPRODUCTION FEASIBILITY



Can the product be reproduced and distributed, and at what cost? The mechanics of product reproduction and distribution are of major concern. The cost-benefit ratio is of critical importance in deciding whether a particular product can be distributed. Feasibility, then, concerns such matters as cost and the mechanics of reproduction.

PRINTED MATTER

Printed matter in some form accompanies nearly every product distributed through the National Center. Entire products may be printed materials. Printed matter in mixed media packages serves to unify the product, bringing the parts together in a cohesive whole by means of workbooks, worksheets, teachers' manuals, scripts instructions, card sets, and descriptive/promotional materials.

Manuscripts

Fortunately, the question of feasibility applies only marginally to the printed portion of a product because printed matter is more easily reproduced than is audiovisual material. For the developer, these problems are further reduced by the fact that the National Center prefers to receive manuscripts rather than masters, with the exception of illustrative material. For the sake of ease in preparing for production, NCEMMH has set the following requirements for printed materials:

- Typewritten, double-spaced, legible copy on 8 1/2" x 11" bond paper

- A minimum of one-inch margins on all sides
- Numbered pages
- One style of type and one color of ink (preferably black)

Even after writing, checking, and typing a manuscript to the above specifications, a developer should obtain the services of an editor if one is not available on the staff. The editorial function is one of polishing and refining the manuscript materials. More specifically, an editor provides the following services:

- Creating and/or insuring grammatical acceptability
- Creating and/or insuring stylistic consistency of text, heads, references
- Creating and/or insuring content accuracy, clarity, consistency
- Insuring accuracy of entries in bibliographies, reference sections, footnotes, cross references
- Ascertaining that the correlation between printed and audiovisual components is accurate

The Media, Materials, and Technology (MMT) section of the National Center provides editorial services for all products distributed by NCEMMH and editorial consultation for other products, but it is expected that basic editing will have been done on all products prior to their submission to the National Center.

Free-lance editors are available for a reasonable fee in most locations (English departments and journalism departments on college campuses are good sources). In most urban areas, there are publishing companies that may be able to provide assistance in locating qualified free-lance editors, and some publications include lists of editing services.

NCEMMH accepts but does not encourage the submission of camera-ready copy (material to be photographed directly for reproduction) or master printing materials (i.e., plates or stencils) of printed text material. It is difficult and expensive for the National Center or any other publisher to make even minor editorial changes on such copy. If camera-ready copy or plates are to be prepared by the developers, it is urged that they make this fact known to the editor of the MMT staff at the earliest possible moment so that specific guidelines can be set for the product at hand.

Artwork

Unlike text materials illustrations that are to be printed should be in camera-ready form. Except for overhead transparency masters, which must fit a standard 7 1/2" x 9 7/16" frame, illustrations for printed materials do not need to conform to any specific dimensions, nor do those that are to be used for maps, wall charts, and other such materials.

Pages with illustrations must be coordinated with text pages, and clear instructions should be given to indicate placement in relation to the text. More specifically, the following rules should be observed:

- Place the illustrations nearest the first reference so that, when the illustration is viewed, the book does not have to be turned sideways. If the illustration has to be located broadside, it should be so arranged that the top of the page is turned to the right for normal viewing.
- Number each illustration, using a consistent system throughout the publication.
- If labels are used in an illustration, treat these labels consistently throughout the publication. All should be done with a typewriter or lettering set. Hand lettering is seldom acceptable.
- Make captions consistent throughout the publication.
- Make style and technique consistent throughout the work; e.g., photographs,

drawings, and paintings should not be mixed unless their mixed use is integral to the text. Two styles of drawing, for instance, should not be used either.

- Avoid unnecessary color, because it substantially increases production problems and cost. In charts and graphs, use different line weights or dashed lines of varying lengths instead of color.

- Shade illustrations, if necessary, to clarify for the reader what the illustration is. Screens, crosshatching, reverses, dots, or similar devices may be used. Sheets of various kinds of transferable shading are available at most art supply houses.

- Avoid the use of art media that might easily smear, crack, chip, flake, or peel or that might not print adequately. Soft pencil or pastel drawings, for example, are not recommended.

- Mount all artwork securely on heavy card stock. Cover with plastic wrap or clean paper and be sure to package securely for shipment.

MEDIA

Feasibility with regard to audiovisual media is more complex than it is with printed matter. It has several aspects and raises a number of questions:

- Can the product be reproduced at a cost that will allow those who would use it to buy or rent it?

- Is the target audience equipped to use the media format under consideration?

- Can the product be reproduced in quantity without a loss of quality?

- Can the product be reproduced in quantity in a format that is acceptable to the target audience if the original format proves to be unusable?

Cost-Benefit Ratio

Once media selection has been made, the developer has a notion of an ideal product, a notion which will, almost without exception, have to be compromised in production. Often, the first compromise is in the initial production, unless the developer is fortunate enough to have all the funds required. Another compromise may come at the point of testing a prototype version of the product in the setting for which it is intended.

The most critical assessment of cost, from the point of view of NCEMMH, is the unit cost of the product when distributed. If this cost is judged to be so great that the product will not reach the intended audience, then some means must be found either to bring the cost down to an acceptable level or to devise a scheme of distribution that will bring the cost per user to a level that will allow for adequate dissemination. No exact dollar figures can be given regarding acceptable costs. However, on an average, only about 1 percent of all school budgets is spent on printed and mediated materials for instructional use.[5] High priced items--with a sale price of more than one hundred dollars--require considerable justification in the mind of the administrator and/or teacher to warrant a decision to buy. Products intended for purchase by school districts or residential schools and for use by many people within the district can be sold to fewer purchasers at a somewhat higher price.

Consideration of the cost-benefit ratio inevitably raises the issue of rental versus sale. Rental works well for 16mm motion pictures--an advantage to the developer since this is one of the most expensive media formats in the field. Unfortunately, it is the only one suitable for rental on a national and large-scale basis. The problem is one of inspection. Books, video tapes, and mixed media kits cannot be given high speed inspection; therefore, they are only sold--not rented--by NCEMMH distributors and most commercial distributors. If rental is anticipated on a local basis, as in the case of workshop packages or large kits that are designed to be distributed by school

5. "Survey Results," *Epiegram* 4, no. 15 (May 1, 1976): 2-3.

systems, a unit sale cost of more than one hundred dollars is not unreasonable. It should be borne in mind, however, that the NCEMMH staff will look for some evidence that potential buyers may be interested in a product for rental use as well as for purchase.

Generally speaking, the unit cost of a product is dependent on the marketing potential and the cost of production. Reproduction costs influence the selling price of a product. Developers need to beware of overproducing a product, stuffing in too many parts and pieces, and by the same token, developers need to avoid "gold plating" a product--making an item heavier, stronger, bigger or of more expensive material than is needed. Such products are not only expensive to reproduce, package, and therefore to purchase, but they are also costly for the user to ship, store, and maintain, if repair or replacement becomes necessary.

It must also be pointed out that products placed in noncommercial distribution by NCEMMH are largely limited to printed publications and audiovisual media. Products featuring elaborate game boards, toys, puppets, specimen collections, models, or other realia can be offered only to commercial publishers, through a Request for Proposal (RFP).[6] Commercial publishers have their own share of the marketplace to consider, however, and are unlikely to bid on a product that will not sell at a price or in a quantity that will allow them to recover costs and make a profit.

User Equipment

The need for special equipment "hardware" in order to use mediated product "software" is a serious problem, and one that shows every sign of getting worse. One of the disturbing aspects of the media boom in education, and of free enterprise in this country, has been that anyone is at liberty to manufacture and market any kind of projector, player, or viewer using any size and variety of film, tape, or disc. This has been done with little regard to the matter of compatibility in order to permit the use of existing films, tapes, or discs on new machines. Furthermore, some manufacturers have

6. The National Center's RFP process is explained on page 32.

implied that there will be an ample supply of software materials available for their equipment in the future. Whether this supply actually becomes available is another matter, regardless of what good intentions the developer/manufacturer has. Careful consideration must be given to the choice of media format, because it will affect the useability and salability of the product in the educational marketplace.

Incompatability among video tape and other formats is a problem when it comes to making a decision. A developer is often faced with a choice of using equipment at hand or attempting to predict future trends in audiovisual hardware. Some attempt is made to sort out the format mélange in the Parts Identification list in the NCEMMH Product Intake Form.[7] In some cases, the National Center may recommend a new format for a product to increase its distribution and utilization potential.

On the brighter side of the situation is the fact that there are a number of formats that are generally accepted and universally adopted in the educational system. Print is the most universal and generally requires no special equipment for use. (Print includes braille and photographs to be reproduced as halftones.) The 16mm sound motion picture film has remained basically unchanged since its introduction in 1930. Nearly every school in the country has 16mm projectors. Equipment for projecting the 35mm filmstrip, 2" x 2" slide, and overhead transparency is almost as universally available as are phonographs that will play 33 1/3 and 45 rpm records. Cassette tape recorders are becoming increasingly available, and some can be used with automated filmstrip and slide presentations. The 3/4" video cassette is the video tape format offered by the National Audiovisual Center (NAC), the agency that distributes NCEMMH mixed media products, although other video formats can be made available by NAC upon request. NCEMMH is continuing to collect information in this area, and the staff of the National Center's Media, Materials, and Technology (MMT) section can provide consultation if needed.

7. See Appendix B.

Reproduction in Quantity

It is necessary to discuss technical considerations in order to deal with the question of quantity reproduction. Low definition media formats are not suitable for duplication and are particularly unsuited for reproduction on a high definition medium. Definition is simply the amount of detail in the image, determined by the number of scan lines in a video image, dots in a halftone, or silver particles in a photograph. Since video images, halftones, and photographs are made up of many tiny elements (lines, dots, or particles), the larger the physical size of that image, the greater the number of elements there are to make up the image and the sharper and more detailed it becomes.

Low definition formats, such as 8mm film, and 1/4" and 1/2" video tape, are suitable for distribution purposes, but not suitable for original production because of the inevitable loss of quality in the duplication process. This is a result of the limitations of present technology, which cannot make an exact duplicate. The loss of quality is magnified when one small low definition image is copied on another of the same size. The duplication problem is alleviated by the use of a high definition original for duplication on a low definition release format. To ensure good reproduction quality, a high definition image recording medium such as 16mm film and 1" or 2" broadcast quality video tape should be used to produce the original or master for subsequent duplication. The same basic principle holds true for recording, although the specifics involved are somewhat different. In audio recording, a noise and distortion factor is always present, and it increases with duplication. To make original recordings, 1/4" or 1/2" high fidelity professional quality equipment should be used.

Two rules with regard to audiovisual products intended for quantity distribution are: (1) all other things being equal, the larger the size of the recording medium, the better the quality of the original recording; (2) duplicates are always inferior to the original. Finally, in order to maintain the quality of an original recording or negative, it should be stored under clean, temperature- and humidity-controlled conditions. Masters must not be

played or projected. Doing so will invariably result in damage and/or loss of quality.

Adaptation

An original may be unsuitable for reproduction in the same format for reasons such as an excessively high reproduction cost, a lack of the necessary reproduction equipment on the part of the audience, or a shift in the equipment standards. In such instances, adaptation may be the only alternative.

Film and audio tape present no significant problem, so long as no attempt is made to record the original material at other than a standard speed, or on an audio cassette or 8mm film. With video equipment, the problem is complicated. In addition to the large number of incompatible formats, there are extant a number of video tape recorders that, although they use the same gauge of recording tape, are not compatible with those manufactured since 1972. Material recorded on these obsolete machines simply cannot be played on a machine with a different scanning pitch. The result is a continual rolling of the image. This can sometimes be corrected. There are laboratories that specialize in audio, video, and film "rescue" work and often the results are good, but costs are very high, and the results are never as good as when there is a proper master in good condition. The most practical and least expensive procedure is to begin by making a good original in a standard format such as one of those suggested earlier.

Feasibility of media reproduction can generally be assured if the developer follows three basic rules:

- Use a high fidelity and high definition recording medium for original production.
- Store originals carefully; do not play them.
- If doubts exist regarding the suitability or practicality of using a particular format or type of production equipment, obtain information about the equipment and the format from an informed source.

TECHNICAL ASSISTANCE

The bibliography at the end of this publication offers a selection of basic references in audio-visual, film, and television production techniques, as well as a list of other technical reference works. Included in this list are references for preparing printed materials.

Professional Consultation

In obtaining production information, the value of consulting a professional media producer, artist, and/or editor cannot be overemphasized. Free-lancers are recommended, although the MMT staff at the National Center is prepared to render technical and editorial consultation within the limits of its resources.[8] These services include information regarding format appropriateness and technical assistance in planning and developing products for distribution. The MMT staff, along with the aforementioned professionals, can be of greatest assistance by participating in the early stages of product development. In the past, developers have too often sought these skills at the crisis intervention point in what amounted to salvage and reclamation operations.

8. See page 74 for information on how to contact the MMT staff.

COMPLYING WITH LEGAL REQUIREMENTS

If a product is considered for distribution by the National Center, detailed consideration must be given to legal matters such as obtaining the proper clearances for inclusion of any copyrighted material in a product. Subject releases must be obtained for filming, video taping, photographing, and recording the voice or image of an individual to appear in films, tapes, printed matter, or any program components.

Copyright

Copyright is a generic term describing a body of written and unwritten law designed to protect the works of authors and artists. Based on the principles of the English Common Law, which protected works before they were published, there has evolved in America a two-pronged scheme of copyright protection. Each state affords to its native authors protection for their unpublished works. This protection, known as common-law copyright, varies from state to state and pertains only to nonpublished works. Once a work has been published, this protection will, typically, end. A federal statutory scheme protects works after they have been published. This scheme, principally codified in the 1909 Copyright Act, preserves authors' exclusive rights to copy, vend, publish, and/or adapt their works.

For the developer, this system of copyright protection has a dual application. On one hand, it permits developers to pursue their objective without fear of misappropriation by others. On the other hand, it imposes added responsibilities for the developer who may use works that are not original to his or her product and that

are already protected by copyright in one form or another. Avoiding misuse of such material can be accomplished through the exercise of caution and common sense, coupled with a little knowledge of what the law requires. Because common-law copyright is not uniform and extends only to nonpublished works, no attempts will be made here to explore its parameters. However, statutory copyright protection is clearly extended to all properly registered works of an author. Proper registration requires, among other things, that each copy of the work be published with a proper notice of copyright. This notice comprises the word *copyright* or the symbol Ⓒ -- Ⓒ and Ⓟ for tapes--followed by the name of the holder of the copyright and the year in which the copyright was obtained. In a book, the notice is usually found on the back of the title page. In photgraphs the notice should be in the lower right-hand corner or on the back. Motion pictures usually contain only one notice, generally in the lower right-hand corner of the title frame. An audio cassette has the symbols Ⓒ and Ⓟ on the cassette body.

It is important to note that although publication with a proper notice of copyright is sufficient to secure a "naked" copyright, protection afforded under the statute is not complete until the copyrighted work is registered.

This protection extends for twenty-eight years with a renewal period of similar length. A work, in the copyright sense, is any one of a large number of items specified in the Copyright Act, ranging from books to statues. An author, in the copyright sense, is the originator of or moving force behind the production of the work. Thus, photographers are authors of their photographs. It follows then that an author can secure copyright protection only for those parts of the work which he or she authored. An author may not copyright an idea, but can prevent others from expressing that idea in identical or almost identical language and/or representation.

In compiling materials, developers may desire to use works authored by persons other than themselves. If so, the first thing that must be decided is whether using the work constitutes copying, in the copyright sense. A copy need not be identical. All that is required is that the copy demonstrate "substantial similarity" to the original work. Most of the time this is

a relatively simple evaluation to make, but there are a substantial number of instances where the line is not so easy to draw. For example, does using the first eight bars of a popular tune in an otherwise original tune constitute a copying of the popular tune in violation of the Copyright Act? A developer might not think so, but there are a number of courts that do. Rather than leave it up to a court, the best approach is to proceed with caution. If developers have any real doubts about the works they are using, they should either ask someone experienced in the field or assume that they are copying and proceed from there.

Obtaining a Copyright

Materials developed with private or nonfederal funds may be copyrighted in the traditional manner. This requires publication with the proper copyright notice and the deposit of two copies of the work with the Register of Copyrights at the Library of Congress. More complete information can be obtained by requesting information circulars and other pertinent materials from:[9]

The Register of Copyrights
Washington, D.C. 20202

It is of particular interest to developers of instructional materials that works developed pursuant to United States Office of Education (USOE) grants and contracts are also subject to the copyright guidelines set forth by the USOE. The permission of the Office of Education must be sought and received before works developed under project grants and contracts may be disseminated under copyright. Note that the Office of Education does not itself copyright the works, but will merely authorize the developer (who is generally the contractor/grantee) to copyright the work in exactly the same manner that he or she would copyright privately funded works.

There are two forms of copyright authorized by the Office of Education. The first form is known as a developmental copyright. Its

9. A listing of relevant circulars appears in Appendix C.

purpose is to protect curricula and other materials from falling into the public domain while they are being developed, tested, and evaluated.

The second form, known as a limited copyright, will protect after publication. However, the period of protection will be restricted to a specified limited period. Hence the term *limited copyright*. In all other respects, the protection afforded the author under this and the developmental copyright is coterminous the statutory norm.

The Office of Education has developed detailed procedures to be followed by USOE-funded developers who wish to disseminate their works under copyright. Because these procedures are fairly detailed and are subject to periodic revision, a summary of their requirements here would be ineffective. Copies of the guidelines, as well as other information pertinent to both developmental and limited copyright may be obtained from:

Copyright Administrator
National Center for Educational Communication
U.S. Office of Education
400 Maryland Avenue SW
Washington, D.C. 20202

Copyright Releases

If a work is protected by copyright, developers must obtain the permission of the copyright holder before including the work in their materials. This should be done even if the materials are not targeted for mass distribution. The best way to do this is simply to write the copyright holder requesting permission to use the work. The request should be both detailed and specific. Included in the request should be:

- A description of exactly what work is being discussed
- How the developer intends to use it
- The intended audience
- The intended distribution

- The proposed publication date
- Sample credit line
- Specifics as to royalties or fees, if any

It should be remembered that any reputable publisher, including NCEMMH, will not publish a product unless it is certifiably free of copyright entanglements.

Talent Releases

In the production of instructional materials, a developer will often use students, parents, school personnel, and other individuals--both professional and amateur--as actors or actresses or, to use the more general term, as talent. It is important that anyone whose image appears in any sort of photographic reproduction whether it is a still, motion picture, or video image--or whose voice appears on any variety of sound track--be required to consent formally to the release of the photograph or sound recording. Exceptions are those who are unrecognizable and those filmed or recorded in a public place--on the street or in a meeting place open to all persons at all times. Obtaining such a release is crucial. Using the photograph or tape without consent will often raise questions of possible violations of the right-to-privacy. The only way to avoid these problems is to obtain, in advance of the shooting or recording, a valid release of consent form.

The consent must be in writing and should be as specific as possible.[10] Note that if the person whose picture is being used is a minor, the consent form must be signed by the parent or guardian, as well as by the minor. All signatures should be witnessed by third parties. A consent form should clearly state:

- The type of photographs or sound recordings involved
- The uses to which they may be put

[10] See Appendix D for a sample talent release form.

- The projected distribution of the product
- A waiver for personal injury claims
- A recitation of any fees paid or to be paid, if any
- A granting of a right of final approval to the signor

The form must be dated and, whenever possible, copies of the dated photograph or recording involved should be affixed. It is recommended that a separate consent form or an additional section be prepared for photographs or audio recordings for publicity purposes. The signors should be informed of any changes in the intended use or distribution of the materials and should initial their approval of such changes on the original consent form. The forms should be signed before the pictures (or tapes) are made. Although some of this may seem cumbersome and repetitious, it should be borne in mind that not only the success of a product, but the developer's reputation and good standing within the community are at stake. Although not all states recognize a right-to-privacy as such, these basic precautionary procedures should be followed.

Federal Clearances

Materials developed (or to be developed) with the aid of federal funds (directly or indirectly) must be cleared by the Office of Education through its Office of Public Affairs (OPA). On one level, the clearance procedures ensure a minimum duplication of effort in the area of materials development. In addition, the procedures include a preliminary quality and costs check.

To obtain an audiovisual product clearance, the project officer, in conjunction with the developer, must submit seven copies each of Health, Education, and Welfare (HEW) form 524-A and a proposal describing the audiovisual product to the USOE/HEW Audiovisual Clearance Officer.[11]

The term *audiovisual materials*, as defined by USOE/HEW, refers not only to the completed product,

11. A copy of form HEW 524-A is included in Appendix E.

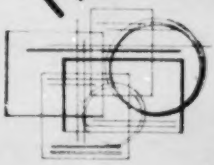
but also to all steps and techniques leading to the realization of the completed product. The term covers motion pictures, video tapes, slide shows, filmstrips, audio recordings, exhibitory (or similar) materials, design layout, preparation of scripts, filming or taping, sound recording, editing, fabricating, or other activities leading to the acquisition or creation of audiovisual materials regardless of intended use.

Developers involved in writing manuscripts under a USOE contract or grant must obtain a separate set of clearances before the manuscript can be published.[12] Clearance should be obtained before the manuscript is started. The procedure to follow in obtaining the necessary clearances, as well as an outline of what information must be on file, is contained in a booklet entitled *How to Prepare and Clear Manuscripts for OE Publications, Speeches, and Articles* and is available from:

Office of Public Affairs
The Office of Education
Publications Branch
Editorial Services Division
Washington, D.C. 20202

12. A copy of the HEW Publication Plan Request appears in Appendix E.

WORKING WITH NCEMMH



The Media, Materials, and Technology (MMT) section of the National Center is concerned with the reproduction and distribution of needed products for use in educating handicapped learners. To developers of such products, MMT offers specific technical assistance at any stage in a product's development and in a form ranging from telephone consultation to a site visit for in-depth planning. Staff members of MMT are available to answer questions and to offer suggestions and/or alternatives in such areas as: distribution plan development, media production, editing and design, packaging considerations, market analyses, legal requirements and considerations to ensure distribution, publisher contacts, and competitive product searches. It performs these services within the limits of budgeting and staff-time constraints.

In addition to providing this technical assistance, MMT is a functional liaison between the developer of a product to be used in educating the handicapped and the child or educator who needs that product. The goal is to get into circulation those worthwhile products for the handicapped that are needed, but that are not currently available from other government or commercial sources (the National Center does not consider or distribute any commercially developed material).

THE ROLE OF THE DEVELOPER

To arrange for the successful production, publication, and/or distribution of a completed product, MMT requires the developer to follow a standard procedure:

- Send an initial description of the product.
- Complete and return the NCEMMH Product Intake Form.
- Send the product prototype or master if requested.
- Be available to cooperate with MMT editorial, design, and media specialists in the final preparation of the product.

Initial Description

Product developers who wish to distribute their products through the National Center should begin by writing a detailed description of the product using the following outline form:

- Instructional objective(s)
- Major subject area and skill
- Handicap group(s) for which the product is appropriate
- Interest level
- Instructional level
- Media format
- Intended use (individual, small or large groups, with or without teacher assistance)
- Stage of development (idea, draft, prototype, field tested)
- Testing results or plans for validation

The description should be sent to:

Media, Materials, and Technology Services
National Center on Educational Media and Materials for the Handicapped
The Ohio State University
Columbus, Ohio 43210

The product should not be sent with the letter.

Product Intake Form

If the prescribed information indicates that the product will probably meet the selection criteria, NCEMMH will request the developer to complete the Product Intake Form.[13] This form is admittedly rather long and complex. However, to perform its clearinghouse function effectively, the National Center must be able to obtain certain vital information and documentation from product developers. These include verification that the developer has obtained such necessary legal clearances as subject and copyright releases. The form also asks for verification that such master materials as photographic negatives and video and audio tape masters are in existence and in good condition--an absolute necessity if a product containing film, photography, or magnetic recordings is to be reproduced.

The Product

Once the National Center has finished its check of the completed Product Intake Form, the developer is asked to submit a distribution or prototype copy (and/or manuscript) of the product. Master materials should not be sent until they are requested. All materials sent should be insured.

When the Intake Form and a sample of the product have been received, a screening procedure begins, to decide whether the material should be distributed; what, if any, modifications should be made prior to distribution; what level of investment in the materials is warranted; and, finally, what method of distribution can best be used to reach the target audience. This screening normally takes about one month following the receipt of the completed Product Intake Form and the sample product. Upon completion of the screening review, developers are notified of the screening decision, and all products not selected for extended review are returned, accompanied by explanatory comments.

For products that are accepted for extended review, at least another month is required after the screening review is completed. At the end of the extended review, developers are again notified, products requiring significant development are returned, and reasons for further development are explained. Products may be resub-

13. See Appendix B.

mitted, but only if the developer can demonstrate that changes and improvements are in accordance with the recommendations of the screening or extended review. However, no guarantee is made or implied that the product will be accepted after a second submission.

For those products identified for distribution by NCEMMH, masters are requested and preparation is made for either commercial or noncommercial distribution. Whatever means of distribution is chosen, contact is maintained with the developer, and recommendations from the developer are welcomed throughout the production, distribution, and promotion stages of all products.

THE ROLE OF NCEMMH

NCEMMH is specifically searching for child-use and media-training materials and selecting these types of products for distribution consideration. With regard to such products submitted by a developer to NCEMMH, the MMT section of the National Center provides services that include:

- Reviewing products to assure their appropriateness to the ALRC/SO/NCEMMH[14] program, the effectiveness of their instructional design for the handicapped, and their marketability for commercial or noncommercial publication and distribution
- Providing production expertise in such areas as editing, designing format, copyrighting, preparing legal releases, and packaging, to assure the readiness of the product for reproduction and distribution
- Arranging for product distribution and promotion

Review

Initial consideration of a product begins as soon as the developer offers the material to the National Center for distribution consideration. The evaluation process starts with a screening performed by MMT professional special education, media, and editorial staff, as well as by professionals from outside the

14. See Appendix A for explanation of this program.

National Center. The evaluation is based on the following considerations:

- Priorities established in cooperation with the Bureau of Education for the Handicapped
- Need for the product by the specified target population
- Evidence that the field is aware of the need and wants access to a product that would satisfy the need
- Number and quality of competitive products available
- Prevalence of the content of the product in the curriculum of the target population
- State of the product for review; that is, whether the product is complete enough to be reviewed, whether it can be reviewed in the field or requires an on-site review because of its physical size, whether the information requirements for entry into the review process have been met as determined by the Product Intake Form and, finally, the cost of providing sufficient copies for review

The MMT screening review and accompanying competitive product search determine whether a product will be entered into an extensive review procedure. Extended reviews are performed by experts from outside the National Center who approach the products from three broad areas of concern:

- Accuracy of curricular content to determine whether there are erroneous concepts, facts, approaches
- Suitability of content treatment for the target population to determine the appropriateness of the learning objectives and activities including adequacy of instructional design, objectives, and organization of the material

- Adequacy of mediation to communicate the content and to accommodate the handicap of the learner

It is expected that all products will be accompanied by field-testing results, but occasionally further field testing is requested of the developer by the reviewers. In such cases, the services of the Specialized Offices[15] might be available to provide appropriate field testing of the product prior to further distribution consideration by the National Center, or the developer may be asked to field test the product more extensively.

Production

Once a product has passed through the screening and extended review processes with favorable recommendations, MMT follows one of several courses toward entering that product into distribution. Products for which there is a need but an audience too small to make them commercially marketable are known as "thin market" products. In instances where a valuable product received by NCEMMH has such a limited distribution potential that it would not be of interest to commercial publishers, the National Center functions as the publisher of the thin market product, providing all editorial, production, distribution, and marketing services necessary for noncommercial distribution. In this process, MMT editorial, media, and design personnel cooperate with the developer in readying the product for reproduction, following editorial and technical standards similar to those of commercial publishers. When a product is ready for reproduction, masters are duplicated in quantities sufficient to meet the need for the product.

If a product has commercial potential, MMT attempts to arrange for commercial distribution. In accordance with Office of Education guidelines, MMT develops a Request for Proposal (RFP) and sends it to publisher/distributors considered to have an interest in producing and marketing the product. Upon receipt of proposals from commercial publishers, the National Center (with the aid of an external review panel) determines which proposal affords

15. See Appendix A for an explanation of the Specialized Offices.

the greatest potential and awards a contract to a publisher to produce, sell, and distribute the product. Products made available through an RFP are not edited or prepared in any way by MMT. All review and field-test data are provided to the commercial publisher, along with the prototype product so that the publisher has all essential information to issue the product according to National Center recommendations. The National Center assumes the role of publisher for RFP products only when no commercial publisher wishes to distribute the product and the National Center can distribute it economically.

Distribution and Promotion

Products published by commercial publishers are, of course, distributed by them. NCEMMH-published products that are print only are distributed through the Ohio State University Press in Columbus, Ohio; audiovisual and mixed media products are distributed through the National Audiovisual Center in Washington, D.C. A limited number of all products published through the National Center, whether commercially or noncommercially distributed, are made available on loan through the Special Office for Materials Distribution in Bloomington, Indiana.

Products published by NCEMMH are publicized through the Ohio State University Press and National Audiovisual Center catalogs, through the National Center's catalog and newsletter (*Apropos*), and through information fliers. Advertising in national publications, at conventions, and through appropriate organizations is also a part of the publicity campaign for many products. Commercial publishers that are awarded a contract for a product through the RFP procedure are responsible for publicizing that product. The National Center does facilitate publicity announcements for commercially distributed products in the form of news releases to journals and other publications. All publicity announcements specify the distributor from which the product may be purchased.

APPENDIXES

Appendix A: BEH Learning Resource Centers Program 37

Appendix B: Product Intake Form 41

Appendix C: Publications of the Copyright Office 53

Appendix D: Sample Talent Release Form 55

Appendix E: HEW Forms 57

A

For the past decade, the Bureau of Education for the Handicapped (BEH) has sponsored a variety of projects to research, develop, and distribute instructional materials for the handicapped as well as to stimulate local and state education agencies to provide media and materials support services for the handicapped. One such project is the Area Learning Resource Center/Specialized Office/National Center on Educational Media and Materials for the Handicapped (ALRC/SO/NCEMMH) program sponsored by the BEH Learning Resources Branch (LRB).

Some localities have outstanding programs for educating children with handicaps, utilizing media, materials, and educational technology resources. Handicapped children in other localities, however, may not have access to the number and quality of resources. The program of the Area Learning Resource Centers (ALRCs), Specialized Offices (SOs), and the National Center on Educational Media and Materials for the Handicapped (NCEMMH) helps localities, states, and regions to provide these resources. The underlying aim is to increase and to improve opportunities for handicapped children to receive the best possible education.

The ALRC/SO/NCEMMH program is designed to interface with local and state media-materials programs and to provide supportive services to those programs so that the following general goals may be achieved.

- Where appropriate materials do not exist to meet the needs of handicapped students, needed materials can be made available through adaptation/modification of existing materials and/or development of new materials to meet identified student needs.
- Where users of materials are not aware of existing materials that will meet the needs of the handicapped, information about relevant and usable media and materials will be made available to the potential user.
- Where users know about the availability of existing materials that will meet needs of handicapped students, but do not have physical access to these materials, materials will be made accessible on a convenient basis.
- Where materials are accessible but the potential user does not know how to use them effectively, users will have access to information and assistance in the use of materials.

Each component of the ALRC/SO/NCEMMH program has an identified mission which, when added to the missions of other program components, provides the comprehensive services to support the above goals.

Area Learning Resource Centers stimulate state program development of state and intrastate media and materials services and promote training of instructors in the selection and utilization of special education instructional materials. ALRCs serve single or multi-state regional areas.

Three specialized offices, for the visually impaired (S1), the hearing impaired (S2), and the otherwise impaired (S3), identify existing media and materials usable with handicapped learners or determine which materials can be adapted for use and/or need to be developed for use. Materials identified as usable with the handicapped are entered into the National Instructional Materials Information System (NIMIS), a computer-based information retrieval system located at NCEMMH. NIMIS provides a national resource to the ALRCs in responding to information requests. The mission of the fourth specialized office (SOMD) is to deliver on a loan or rental basis those materials which are selected and described by S1, S2, and S3 and entered into NIMIS. SOs provide national services.

The National Center on Educational Media and Materials for the Handicapped assists in identifying needs for child-use instructional materials, arranges for distribution of newly developed child-use and media-training materials, operates NIMIS, and provides coordinative services to ALRCs and SOs. NCEMMH provides national services.

Where to Obtain Information in Your Region Concerning Learning Materials for the Handicapped

If you need information about learning materials for the handicapped, contact your local learning resource center. The name of the local learning resource center nearest you may be obtained from the Area Learning Resource Center (ALRC) in your region. The United States is divided into thirteen regions in the ALRC/SO/NCEMMH program. The following list of ALRC addresses and phones gives the region number for each state.

Directory of Area Learning Resource Centers (ALRCs)

Region Center

1 Northwest ALRC
University of Oregon
Clinical Services Building, Third Floor
Eugene, Oregon 97403
(503) 686-3591

2 California LRC
600 South Commonwealth Avenue, Suite 1304
Los Angeles, California 90005
(213) 381-2104

3 Southwest ALRC
New Mexico State University
Box 3AW
Las Cruces, New Mexico 88003
(505) 646-1017

4 Midwest ALRC
Drake University
1336 26th Street
Des Moines, Iowa 50311
(515) 271-3951

5 Texas ALRC
The University of Texas at Austin
College of Education Building
1912 Speedway
Austin, Texas 78712
(512) 471-3145

6 Great Lakes ALRC
Michigan Department of Education
Special Education Services
P.O. Box 420
Lansing, Michigan 48902
(517) 373-9433

7 ALRC #7
Materials Development and Dissemination
Specialized Educational Services
Illinois Office of Education
100 North First Street
Springfield, Illinois 62777
(217) 782-2436

8 Ohio ALRC
933 High Street
Worthington, Ohio 43085
(614) 466-2650

Region Center

9 Northeast ALRC
168 Bank Street
Hightstown, New Jersey 08520
(609) 448-4775

10 New York State ALRC
55 Elk Street, Room 117
Albany, New York 12234
(518) 474-2251

11 Pennsylvania ALRC
573 North Main Street
Doylestown, Pennsylvania 18901
(215) 345-8080

12 Mid-East ALRC
University of Kentucky
123 Porter Building
Lexington, Kentucky 40506
(606) 258-4921

13 Southeast LRC
Auburn University at Montgomery
Montgomery, Alabama 36109
(205) 279-9110 Ext. 258

(Serving All ALRCs)
NCEMMH Coordination Services
National Center on Educational Media and Materials for the Handicapped
The Ohio State University
Columbus, Ohio 43210
(614) 422-7596

Region	State
13	Alabama
1	Alaska
3	Arizona
4	Arkansas
2	California
3	Colorado
9	Connecticut
12	Delaware
12	District of Columbia
13	Florida
13	Georgia
1	Hawaii
1	Idaho
7	Illinois
6	Indiana
4	Iowa
4	Kansas
12	Kentucky
13	Louisiana
9	Maine
12	Maryland
9	Massachusetts
6	Michigan
6	Minnesota
13	Mississippi
4	Missouri
1	Montana
4	Nebraska
3	Nevada
9	New Hampshire
9	New Jersey
3	New Mexico
10	New York
12	North Carolina
4	North Dakota
8	Ohio
4	Oklahoma
1	Oregon
11	Pennsylvania
9	Rhode Island
13	South Carolina
4	South Dakota
12	Tennessee
5	Texas
3	Utah
9	Vermont
12	Virginia
1	Washington
12	West Virginia
6	Wisconsin
1	Wyoming
3	Bureau of Indian Affairs schools
1	Guam
13	Puerto Rico
1	Samoa
1	Trust Territory
13	Virgin Islands

Directory of Specialized Offices

Special Office for the Visually Impaired
American Printing House for the Blind
1839 Frankfort Avenue
Box 6085
Louisville, Kentucky 40206

Specialized Office for the Deaf and Hard of Hearing
Barkley Memorial Center, Room 318
University of Nebraska—Lincoln
Lincoln, Nebraska 68583
(402) 472-2141

Specialized Office Three
467 Wisconsin Research and Development Center for Cognitive Learning
1025 West Johnson Street
Madison, Wisconsin 53706
(608) 263-7851

Special Office for Materials Distribution
Indiana University
Audio-Visual Center
Bloomington, Indiana 47401
(812) 337-2853—Main Office
(812) 337-1511—Circulation Department

B

The National Center on Educational
Media and Materials for the Handicapped

Media, Material, and Technology Services

PRODUCT INTAKE FORM

(please type) Date _____

TITLE _____

AUTHOR(S) _____

PRODUCER _____
(name)

_____
(address)

_____
(city, state, zip code) (telephone)

Person to be contacted concerning questions about the product

_____
(name) (telephone)

Publication Rights held by _____ Funding Sources _____

_____ _____

_____ Contract/Grant No. _____

CHILD-USE MATERIALS

_____

Product Descriptors

_____

Entry Level Behaviors

_____

Handicapping Condition _____ Curricular Areas _____

_____

Educational Levels _____

PROFESSIONAL/PARENT-USE MATERIALS

Target Audience _____ Content _____

_____

MEDIA FORMAT: _____ Print _____ Non-Print _____ Mixed

Required Equipment for Use _____

DISTRIBUTION

Number of copies reproduced to date _____ Number Distributed _____

Type of distribution: _____ Local _____ State _____ National

Have all copies used for field testing and/or distribution been marked as copyrighted?

_____ Yes ____ No If no, was usage otherwise expressly restricted?

Describe briefly

MATERIAL AND CLEARANCE STATUS EXPLANATION

The following check list is a quick reference guide to determine the status of a product with regard to its completeness. All sections should have a response. In some cases two responses will be appropriate, e.g., an item may be complete and available or completed and not available if lost or destroyed. If a clearance has been obtained, documentation should be available and indicated as such. The loss or nonavailability of documents on product materials can hamper and in some cases preclude publication. Nevertheless, the earlier this information becomes available, the better equipped our staff will be to work on solutions to this problem.

A - Completed
B - Partially Completed
C - Proposed
D - Available
E - Not Available
F - Other (please enter comment)
NA - Not Applicable

		Comments and Location
Product Originals	A B C D E F	
Product Printing Masters	A B C D E F	
Product Prototype	A B C D E F	
Work Prints	A B C D E F	
Test Prints	A B C D E F	
Product Distribution Copy	A B C D E F	
Field Test Documentation (please forward)	A B C D E F	
Talent Releases	A B C D E F	
Permission to Use Copyrighted Music or Other Included Material	A B C D E F	
Office of Public Affairs A-V Clearance (if federally funded)	A B C D E F	
Script Clearance (if BEH funded)	A B C D E F	
Developmental Copyright Authorization (including date)	A B C D E F	

Dissemination Copyright Authorization (including date)	A B C D E F	
Copyright	A B C D E F	

PRODUCT COMPONENT IDENTIFICATION

(See following pages for instructions)

1. Parts identification: Prototype or Distribution Copy. List each part of the complete product--as it is intended to be used by title and format.

2. List of original materials. List by title, format, gauge, recording speed, and recording standard all product masters that you hold that have been used in the reproduction of the product. Be sure that each piece of the product is identified by the title of the part to which it belongs.

(use additional sheets if needed)

3. Give a statement of the goals and objectives of the product. (This should be taken from your teacher's guide, which should be part of your product.)

4. Make a summary description of the product for publicity release purposes.

5. Include a packing list for each box mailed.

PARTS IDENTIFICATION

Below is a sample of the completed section for this form identifying the parts of the finished product and the original materials used to reproduce the product. For further information, see the reference list for product reproduction components.

(Sample)

1. Parts Identification: Prototype or Distribution Copy

   List each part of the complete product, as it is intended to be used, by title and format, e.g.,

   Teaching the Exceptional Child - 16mm sound film, 43 minutes (distribution copy)

   Your Exceptional Child: Information for Parents - Booklet, 37 pages (distribution copy)

2. List of original materials.

   List, by title and format, gauge, and recording speed all product masters that you h ld that have been used in the reproduction of the product. Be sure that each segment of the product is identified by the title of the part to which it belongs, e.g.,

Teaching the Exceptional Child

Item	Gauge	Format	Recording Speed	No.
1) "A" Roll Positive	16mm	Sound		1
2) "B" Roll Positive	16mm	Sound		1
3) Duplicating Negative	16mm	Sound		1
4) Magnetic Track	16mm	Sound	24FPS	1
5) Work Print	16mm	Sound		1
6) Test Print	16mm	Sound		1
7) Release Prints	16mm	Sound		3

Your Exceptional Child: Information for Parents

Item	Gauge	Format	Recording Speed	No.
1) Original Type Script	8-1/2"x11"	------	-----	22 pgs.
2) Original Art Work	5"x7"	------	-----	5
3) Photo Negatives	35mm	------	-----	8
4) Photo Positives	5"x7"	------	-----	8
5) Booklet Dummy	9"x7"	------	-----	37 pgs.
6) Offset Plates	18"x14"	------	-----	10

(Detach this page, DO NOT RETURN)

3. A statement of the goals and objectives of the product.

GOALS AND OBJECTIVES:

A. To make parents aware of who constitutes an "exceptional child."

B. To inform parents of the special problems involved in teaching exceptional children.

C. To demonstrate the most up-to-date practices in the education of exceptional children.

4. A summary description of the product for publicity release purposes.

Intended for parents of exceptional children, this package presents an overview of the educational opportunities afforded these children. The film and book aid parents in identifying exceptional children and in providing these parents with information that will enable them to get the best education possible for their exceptional children.

5. Include a packing list for each box mailed to the NCEMMH, e.g.,

BOX #1

Title	Item	Quantity
Teaching the Exceptional Child	16mm sound film	1

ENVELOPE #1

Title	Item	Quantity
"Your Exceptional Child: Information for Parents"	Booklets	3

(Detach this page, DO NOT RETURN)

REFERENCE LIST FOR AUDIO-VISUAL

PRODUCT REPRODUCTION COMPONENTS

The following list has been prepared as a guide to aid in identifying and organizing the master materials involved in the reproduction of products. This list attempts to be comprehensive in the notation of possible components that may be created in the production of various audio-visual materials. This is not to say that all of these components will be produced or will be extant at the time that the product is submitted to NCEMMH.

Still Photographs (No Format) Gauge is determined by image size of master

1. Original negative	or	1. Original positive
2. Master positive		2. Duplicating negative
3. Duplicate negative		3. Release print positive
4. Positive prints		

Slides and Filmstrips (No Format for Silents) - (Sound Format) - Audible tone 50 hz, 60 hz, 100 hz, 1000 hz. Gauges for slides are 2"x2", 2-1/4"x2-1/4", 3-1/4"x4" for filmstrips 16mm and 35mm.

1. Original negative	or	1. Original positive
2. Duplicating positive		2. Duplicating negative
3. Duplicating negative		3. Release print positive
4. Release print positive		

Motion Picture Films - Formats (sound, silent, sound cassette, silent cassette), recording speeds (24 FPS, 16mm, 35mm, 18 or 24 FPS, 8mm, Super 8mm) Gauges are 8mm, 16mm and 35mm.

1. Picture Negative - A & B rolls (8mm), A & B rolls (16mm), and A roll (35mm)	or	1. Picture positive
2. Duplicating positive		2. Not applicable
3. Duplicating negative		3. Duplicating negative
4. Original sound recording - 1/4" magnetic tape with sync pulse, 16mm magnetic film, 35mm magnetic film		4. Same
5. Sound recording negative (optical)		5. Same
6. Release print positive (include work prints and test prints)		6. Same

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Audio Tape Formats (cassette and reel; monophonic, stereophonic; 2, 4, 8 track) recording speeds (1-7/8, 3-3/4, 7-1/2, 15 IPS) Gauges 1/8" (cassette) 1/4" and 1/2" reel.

1. Original master
2. Dubbing master
3. Release copy

Video Tape Formats (cassette and reel), recording standards vary according to the make and model of video tape recorder; designate video tapes by Make and Model Number of the machine the edited master is recorded on. Gauges are 1/4", 1/2", 3/4", 1" and 2".

1. Original recordings
2. Edited master
3. Duplicate master (optional)
4. Release copy

Audio Disc, Video Disc Formats (Audio disc) (monophonic, stereophonic) Gauges are 7", 10", 12", recording speeds (33-1/3 rpm, 45 rpm) (Video disc) RCA, Phillips standard gauges not yet determined

1. Magnetic tape master
2. Disc master
3. Mother for duplicating stampers (optional)
4. Stamper
5. Release copy

Audio Card Sets Designate format by make and model of machine on which masters were recorded. Designate gauge by indicating card size.

Print Materials Including Maps, Flash Cards, and Art Work (No Format) Gauge is by size of original or master

1. Original typescript
2. Original art work
3. Mimeo stencils
4. Ditto masters
5. Photographic materials (see Still Photographs)
6. Offset plates
7. Book dummy (camera ready copy)
8. Distribution copy

Transparencies (No Format) Gauge is 8-1/2"x11"

1. Original art work
2. Offset plates (optional)
3. Distribution copy

Models, Realia, Toys, Puppets (No Format) (No gauge)

Give a brief description to include size, weight, color, number, and construction materials, as you deem appropriate.

Other

(If your media and materials do not fit any of the preceding categories, please describe in detail.)

(Detach this page, DO NOT RETURN)

C

General Information on Copyright. Circular 1. 11 pages. 1971.

The Copyright Office. Circular 1A. 2 pages. 1971.

Regulations of the Copyright Office. (Code of Federal Regulations, Title 37, chapter II.) Circular 96. 17 pages. 1969.

Circulars on specific copyright subjects are available. These include:

- Assignments and Related Documents
- Audiovisual Material
- Authors' Publishing and Recording Arrangements
- Books and Pamphlets
- Cartoons and Comic Strips
- Choreographic Works
- Computer Programs
- Contributions to Periodicals
- Copyright Notice
- Dramatico-Musical Works
- Fair Use
- Games
- How to Investigate the Copyright Status of a Work
- International Copyright Relations
- Letters, Diaries, and Similar Personal Manuscripts
- Looseleaf Publications
- Motion Pictures
- Musical Compositions
- New Versions and Reprints
- Periodicals
- Pictorial, Graphic, and Sculptural Works
- Poems and Song Lyrics
- Prints and Labels
- Radio and Television Programs
- Renewal of Copyright

Annual Report of the Register of Copyrights. Copies are available for the fiscal years beginning with 1962. Certain earlier Reports are also available.

D

Consent for Photography

Complete in duplicate. The original copy is to be placed in the project file, the duplicate given to the subject.

I, _____, give my consent to be photographed/
Subject, Parent, or Guardian

for my child, _____, to be photographed and for these photographs to be used in educational and publicity publications of The National Center on Educational Media and Materials for the Handicapped.

I also give my consent to the use of these photographs in commercially produced educational materials and publicity for those materials.

Witness: _____ _____
Signature of Subject, Parent, or Guardian

_____
Date

_____
Address

_____
City, State, ZIP Code

Area: _____ Requested by: _____ Date: _____

Type of Picture:

☐ Color ☐ Black and White ☐ Still Photo ☐ Lantern Slide

☐ Silent Motion Picture ☐ Sound Motion Picture (including permission to record voice)

Finished Material for: _____
(Project or Publication)

HEW-615
OASPA 2/74

DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE

Publication Plan Clearance Request

INSTRUCTIONS – To be completed in triplicate for each non-administrative publication and submitted to the OASPA through Agency/Bureau Office of Public Affairs prior to any significant amount of publication project development work

Date of Request: _____

Requesting Organization
(Agency, Bureau, Div.) _____

_____

_____

Contact _____

Title _____

Extension _____

1. Proposed Working Title _____

   DHEW Publication Number *(if applicable)* # _____

2. Type of Publication _____

3. **Frequency**

Weekly	☐	Monthly	☐	Semi-Annual	☐
Biweekly	☐	Bimonthly	☐	Annual	☐
Quarterly	☐	Single Issuance	☐		

4. **Proposed Format**

   a. Estimated Number of Pages _____

   b. Page Size _____

   c. Printing _____

   [ ] GPO [ ] HEW

   Other *(specify)* _____

5. New Publication [ ] Reprint [ ] Revision [ ]

6. **Number of Copies Projected**

   a. Official Distribution _____

   b. No. of Additional Copies Proposed for Sale by Sup. Docs. or HEW/Agency

7. Estimated Life of Publication _____

8. **Justification**. See Instructions and attach separate sheet for answering the following:

   A. Purpose

   B. Evidence of Need

   C. Utility

   D. Publications supports what program objective/initiative

Over

9. Is there a specific legislative mandate for this publication?

Yes [ ] No [ ]

(If Yes) specify _____

_____

_____

10. What is/are the target audience(s) for this publication?

a. Target Audience	b. Est. Total Universe	c. Est. Dist. Impact

11. A. **Distribution Plan**: Indicate how this publication will be distributed.

_____

_____

_____

B. Date Mailing Lists Last Circularized _____

12. **Manuscript Time Schedule**

A. Proposed Start Date _____

B. Proposed Completion Date _____

13. **Funds**

A. Is proposed publication within approved publication program and allotments?

Yes [ ] No [ ]

B. Project will be charged to *(Appropriation)* _____

_____

14. Costs *(per issue)*

A. Compiling, writing and editing

$ _____

B. Contractual Services

$ _____

C. Est. printing costs *(Inc. Art Procurement)*

_____

D. Other

_____

_____

15. **Approvals by Operating Unit or Departmental Office Submitting Publication Concept.**

A. Issuing Office Director

_____

B. Agency/Bureau Publication Clearance Officer

_____

C. Date of Approval

16. **Action by OASPA**

[ ] Cleared [ ] Provisionally cleared BY (Signature) _____

[ ] Disapproved [ ] Withdrawn by Bureau Date _____

DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE

REQUEST FOR AUDIOVISUAL MATERIALS

A. Request of Date _____

B. Requesting Organization *(Agency, Bureau, Division)* _____

1 a. TYPE OF AV PRODUCT

- ☐ Motion Picture Film
- ☐ Video Tape
- ☐ Audio Recording
- ☐ Still Projection
- ☐ Exhibitry
- ☐ Other *(Specify)* _____

1 b. WORKING TITLE

_____

1 c. PROPOSED LENGTH (MINS)

_____

2 a. CATEGORY

- ☐ Communications/Public Affairs
- ☐ Public Service Announcement
- ☐ News
- ☐ Documentation of an Event
- ☐ Public Education
- ☐ Other *(Specify)* _____

2 b. PURPOSE STATEMENT *(Attach Scope of Work, if available)*

2 c. PROGRAM/PROGRAM OBJECTIVE

_____

2 d. PROPOSED NUMBER OF PRINTS/COPIES

_____

3. TECHNICAL SPECIFICATIONS *(Check all applicable)*

- ☐ 8mm
- ☐ 16mm
- ☐ 35mm
- ☐ Sound
- ☐ Video Tape-size _____
- ☐ Color
- ☐ B&W
- ☐ Stock Footage
- ☐ Live Shot
- ☐ Animation
- ☐ Narration
- ☐ Filmograph
- ☐ Music
- ☐ Sound Effect
- ☐ Location
- ☐ Studio

4. DISTRIBUTION

a. Primary Audience _____

b. Secondary Audience _____

c. Method of Reaching Audience

- ☐ Television
- ☐ Radio
- ☐ Theater
- ☐ Public Places
- ☐ Conferences
- ☐ Classrooms
- ☐ Other *(Specify)* _____

HEW 524-A (Rev. 5/74)

No change in terms, dollar amounts, or conditions, or additions can be made to the product(s) described herein without the written approval of OASPA.

d. Distribution Mechanicism *(one or more)*

- ☐ Direct
- ☐ Ad Council
- ☐ Regional/Field Offices
- ☐ Grantee
- ☐ Internal HEW Only
- ☐ National Audio Visual Center
- ☐ Commercial Distribution
- ☐ State/Local Agencies
- ☐ Other *(Specify)* _____

e. Estimated Audience *(First Year)* _____

5. METHOD OF PROMOTION *(Cite mailing lists, conference exhibitry, use of field personnel etc.)*

6. PRODUCTION APPROACH

☐ Wholly in-house — Identify initiating and cooperating HEW offices and Services to be provided

☐ Modified in-house — Specify services to be provided by HEW offices and those technical services to be procured outside HEW

☐ Wholly by contract — Specify role of project officer including assistance to be rendered to contractors in site selection, script research, writing, location filming, etc.

7. PRODUCTION SCHEDULE

- Development — From____ To____
- Production — From____ To____
- Dist. & Promotion — From____ To____

8. COST ESTIMATES

	Contract $	In-house M/hrs.
• Research & Writing	$_____	_____
• Production	$_____	_____
• Release Prints	$_____	_____
• Distribution	$_____	_____
• Promotion	$_____	_____
• Other *(Specify)*		
TOTAL	$_____	M/hrs. _____

HEW 524-A (Rev. 5/74)

No change in terms, dollar amounts, or conditions, or additions can be made to the product(s) described herein without the written approval of OASPA.

9. METHOD OF FUNDING

HEW ☐ Allotment No. _____ Appro. Sym. _____
Grantee ☐ Specify _____

Other Governmental ☐ Specify _____
Non-Governmental ☐ Specify _____

10. TYPE OF PROCUREMENT

☐ Grant

☐ Contract: Provide GSA Supply Schedule Number, if applicable _____

☐ Sole Source — If sole source, attach justification

☐ Competitive

☐ Call Contract — If call contract or negotiated contract, list producers to be asked to submit proposals

☐ Other *(Specify)* _____

_____ _____

_____ _____

_____ _____

_____ _____

PROJECT OFFICER: _____

Room # _____ BLDG. _____

PHONE _____

APPROVING OFFICIALS

	Signature	Title	Date	APPROVE	DISAPPROVE
Bureau or Office					
Agency *(OPA or OPI)*					
OASPA					

CONTRACTOR OR GRANTEE ORGANIZATION _____

ADDRESS _____

HEW 524-A (Rev. 5/74)

No change in terms, dollar amounts, or conditions, or additions can be made to the product(s) described herein without the written approval of OASPA.

GLOSSARY

AB rolls. Two or more matching rolls of film having alternate scenes intercut with opaque leader thereby permitting superimposures and dissolves.

Camera-ready copy. Print and graphic material in the final state of preparation, ready to be reproduced by photographing.

Caption. Explanatory text placed outside the frame of an illustration and identifying the entire illustration.

Commercial bidders. Commercial publishers who, through the NCEMMH Request for Proposal procedure, submit estimates of what they would charge to prepare, produce, and market a product.

Copyright. A generic term describing a body of written and unwritten law designed to protect the works of authors and artists.

Cost-benefit ratio. The relative value of a product in relation to its price (based on the cost of production and reproduction).

Definition (high and low). The amount of detail in an image (picture).

Distribution copy. That copy of a product that is a result of mass production and is used or intended to be used by the public or the audience for which the product is intended.

Educational level. Usually grade level for which a product is intended. For high interest-low vocabulary products, both interest and vocabulary levels are indicated in terms of grade.

Format. A term referring generally to the distinction between print and media, more specifically to differences between types of media (e.g., film, video tape, and audio tape) and most specifically to differences within a single type of media (e.g., 16mm sound film, 16mm silent film, 8mm optical sound film, 8mm magnetic sound film, 1/4" audio tape, audio cassette). Fine distinctions at this last level include such factors as recording speed, placement of sound tracks in relation to picture, and method of scanning a video image for tape recording.

FPS. Frames per second, indicating the speed at which motion picture film moves through a camera, recorder, or projector.

Halftone. A reproduction with gradations in tone made by photographing a subject through a screen containing both horizontal and vertical openings.

Hardware. Audiovisual equipment used to project or play films, filmstrips, slides, video tapes, audio tapes, phonograph records, etc. See *software*.

IPS. Inches per second, indicating the speed at which audio or video tape moves through a recorder.

Label. Explanatory text within the framework of an illustration and identifying parts of it. Labels do not replace captions.

Master. An original recording, negative, or camera-ready copy to be used in the duplication process. See *product original/master*.

Materials. Products or parts of products.

Producer. The institution or individual that provides the necessary services, space, and technical assistance to an author and is responsible for the initial production of a product.

Product. That material developed for instructional use under one title. A product may consist of a single component (a book) or a number of components (book, film, slides) that function together as a unit.

Product descriptors. One to four words used to describe the category into which a product could be placed.

Product original/master. The unique materials needed to reproduce a product, e.g., negatives, printing plates, artwork, camera-ready copy.

Product part. An essential component of a product kit. A film loop or game may be "part" of a product kit.

Product pieces. Separate segments of product parts, e.g., slides in a set, counters or tiles in a game.

Prototype. Handmade original materials that cannot be directly reproduced, e.g., handmade models, games.

Realia. A broad descriptive term referring to actual samples or examples of "real" materials, e.g., samples of minerals, cloth, wood, etc. This term also applies to such objects as tools, mechanical parts, games, models.

Release print. A print of a motion picture or filmstrip made for general distribution and exhibition.

Software. Audiovisual materials--films, slides, audio and video tapes, phonograph records--that are included in educational products. See *hardware.*

Test print. Also known as an answer print, the first print of a film or filmstrip made by the laboratory and sent to the producer for inspection.

Work print. Also known as a cutting copy, the version of a motion picture assembled by the film editor who splices the film together from all the material that was photographed.

BIBLIOGRAPHY

AUDIOVISUAL MEDIA: GENERAL

Brown, James W.; Lewis, Richard B.; and Harcleroad, Fred F. *Audiovisual Instruction: Materials and Methods.* New York: McGraw-Hill Book Co., 1973.

A general methods book on audiovisual materials production and use.

Dale, Edgar. *Audiovisual Methods in Teaching.* 3d ed. Hinsdale, Illinois: Dryden Press, 1969.

A fundamental book on using audiovisual materials in instruction. An excellent theoretical and practical guide.

Field, Stanley. *Professional Broadcast Writers Handbook.* Blue Ridge Summit, Pennsylvania: TAB Books, 1974.

A guide to script writing for radio and television. Covers basic techniques.

Holt Publications. *Guidelines for the Development of Elementary and Secondary Instructional Materials.* New York: Holt, Rinehart and Winston, n.d.

A guidebook with emphasis on professional standards for materials (mostly printed) development. Available from Vivian Fenster, Holt, Rinehart and Winston, 383 Madison Avenue, New York, New York 10017.

Kemp, Jerold E. *Planning and Producing Audiovisual Materials.* New York: Chandler Publishing Co., 1968.

A guide to audiovisual production techniques and materials.

Minor, E.O. and Frye, Harvey R. *Techniques for Producing Visual Instructional Media.* New York: McGraw-Hill Book Co., 1970.

Production techniques and materials are emphasized.

Scott Graphics, Inc. *A Guide to Overhead Projection and Transparency Making*. Holyoke, Massachusetts: Scott Graphics, Inc., 1974.

More of a catalog than a guide, but containing several efficient pages on preparing transparencies. Available from Interstate Media Company, P.O. Box 25, Brown Mills, New Jersey 08015.

White, Gordon. *Video Recording Record and Replay Systems*. London: Newnes-Butterworths, 1972.

A fairly advanced work on video recording, this book covers basic principles of major tape and disc systems. Contains a useful chart indicating compatibility among various video tape machines. Distributed in the United States by Crane Russak Co. in New York.

FILM PRODUCTION

Churchill, Hugh B. *Film Editing Handbook: Techniques of 16mm Film Cutting*. Belmont, California: Wadsworth Publishing Co., 1972.

A handbook of basic editing principles and techniques. Technical emphasis is on 16mm film and equipment.

Consortium of University Film Producers and Educational Media Producers Council. *Guidelines for Producers and Distributors of Educational Films*. Champaign, Illinois: Consortium of University Film Centers, 1975.

A short booklet highlighting the most important aspects of educational film production and distribution. Particularly helpful to the novice. Available from Consortium of University Film Centers, c/o Visual Aids Service, University of Illinois, 1325 Oak Street, Champaign, Illinois 61820.

Mascelli, Joseph, ed. *American Cinematographer Manual*. Hollywood: American Society of Cinematographers, n.d.

An annual publication describing film stocks and equipment currently available for wide screen, 35mm, 16mm, and 8mm professional cinematography.

———. *Five C's of Cinematography.* 5th ed. Alhambra, California: Borden Publishing Co., 1965.

A fairly advanced level text on film production with emphasis on 16/35mm cinematography.

Pincus, Edward. *Guide to Film Making.* Chicago: Henry Regnery Co., 1965.

A basic book on film production using 8mm and 16mm equipment.

Reisz, Karel, and Miller, Gavin. *Technique of Film Editing.* 2d ed. Garden City, New York: American Photographic Book Publishing Co., Inc., 1968.

Places emphasis on editing fiction films, but also covers editing techniques in general.

Reynertson, A.J. *The Work of the Film Director.* New York: Hastings House, Publishers, 1970.

Emphasis is placed on the director's role in filmmaking and the focus is primarily on fiction film production.

Spottiswoode, Raymond. *Film and Its Techniques.* Berkeley: University of California Press, 1951.

A fairly advanced book on film production that covers all aspects of nonfiction film making. Some material is applicable to chromatic film production.

———. *Focal Encyclopedia of Film and Television Techniques.* New York: Hastings House, Publishers, 1974.

An excellent general work on film and television production at an advanced level.

DEVELOPMENT

Bloom, B.S.; Hastings, J.T.; and Madaus, G.F. *Handbook on Formative and Summative Evaluation of Student Learning.* New York: McGraw-Hill, 1971.

A useful book, although the emphasis is on student learning rather than on testing as a step in development.

Mager, Robert. *Measuring Instructional Intent.* Belmont, California: Fearon Publishers, 1973.

On testing instructional materials so that what is tested really reflects what is taught.

Thiagarajan, Sivasailam; Semmel, Dorothy S.; and Semmel, Melvyn I. *Instructional Development for Training Teachers of Exceptional Children: A Sourcebook.* Bloomington, Indiana: Center for Innovation in Teaching the Handicapped, 1974.

A comprehensive book designed to assist a developer in the design, development, and dissemination of instructional materials for training teachers of exceptional children. Especially useful information on objectives, developmental and validation testing, and format design. Available from The Council for Exceptional Children, 1920 Association Drive, Reston, Virginia 22091. $5.50 single copy.

PHOTOGRAPHY

Carroll, John S. *Amphoto Black and White Film Data Book.* Garden City, New York: American Photographic Book Publishing Co., Inc., 1972.

A complete data book discussing the characteristics of all major types of black and white film currently available.

———. *Amphoto Color Film and Processing Data Book.* Garden City, New York: American Photographic Book Publishing Co., Inc., 1975.

A complete data book describing the characteristics of currently available color film.

Davis, Phil. *Photography.* 2d ed. Dubuque, Iowa: Will C. Brown and Co., 1975.

A technique book for use with most types of still cameras.

Feininger, Andreas. *Basic Color Photography.* Radnor, Pennsylvania: Chilton Book Co., 1971.

Covers basic principles of still photography with color film.

Shipman, Carl P. *Understanding Photography*. Tucson: H.P. Books, 1974.

An introduction to the technology of photography including characteristics of various film emulsions, processing, etc.

PRINT AND GRAPHICS

Craig, James. *Production for the Graphic Designer*. New York: Watson-Guptill Publications, 1974.

A superior book designed to "enable a person wishing to understand any area of production to locate the information fast, within the covers of a single book." Glossary is extremely useful.

Garland, Ken. *Graphics Handbook*. New York: Van Nostrand Reinhold Co., 1969.

A basic production book dealing with graphic arts techniques.

Modern Language Association of America. *The MLA Style Sheet*. 2d ed. New York: Modern Language Association, 1970.

A standard style guide for papers and publications in the humanities. Copies are most easily available from MLA at 62 Fifth Avenue, New York, New York 10011.

Perrin, Porter G. *Writer's Guide and Index to English*. 4th ed. Chicago: Scott, Foresman and Company, 1965.

One of several well-organized, easy-to-use, and comprehensive guides to composition and grammar, used by writers and editors.

R.R. Bowker Company. *Literary Market Place*. New York: R.R. Bowker Company, 1975.

A frequently revised directory of American book publishing with close to 700 pages of names and addresses of manufacturers, organizations, individuals (including editors), and publications that can be of service to authors and developers.

Smith, Datus C., Jr. *A Guide to Book Publishing.* New York: R.R. Bowker Company, 1966.

Originally intended for publishers-to-be in the developing countries, but also serves as a practical introduction to the basic processes of book publishing; defines roles of author, printer, publisher.

University of Chicago Press. *A Manual of Style.* 12th ed. Chicago: University of Chicago Press, 1975.

A very widely used style guide for printed material, covering a range of subjects from arrangement of tables of contents to punctuation preferences to duties of an editor. Frequently used by NCEMMH editors in preparing publications for printing.

Words into Type. 3d rev. ed. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1974.

A style guide for printed matter. It also includes extensive sections on manuscript preparation, typography, and illustrations, word use, and grammar.

Note: A number of the larger commercial publishers have comprehensive guides that they give to their authors and sell to the general public at a nominal cost. Such guides are extremely informative about manuscript preparation. Many publishers also make available pamphlets on how to avoid sex discrimination in printed matter.

TELEVISION

Ennes, Harold. *Television Broadcasting Tape and Disc Recording Systems.* Indianapolis: Howard W. Sams and Co., Inc., 1973.

A technical explanation of the principles of video recording. Equipment characteristics, maintenance, and repair are discussed.

McAdam, J. Robert and Vento, Charles J. *Portable Videotape Recorder: A Guide for Teachers.* Washington, D.C.: Association for Educational Communications and Technology, 1972.

A basic guide for use of portable video tape equipment. The emphasis is on projector techniques and use of video tape.

Millerson, Gerald. *The Technique of TV Production.* 9th ed. New York: Hastings House, Publishers, 1972.

Emphasis here is on studio production in a professional setting. Basic and advanced techniques are discussed.

Nisbett, Alec. *The Technique of the Sound Studio for Radio, TV and Film.* 3d ed. New York: Hastings House, Publishers, 1974.

An advanced techniques book limited to studio production.

Zettl, Herbert. *Television Production Handbook.* 2d ed. Belmont, California: Wadsworth Publishing Co., 1968.

Covers basic and more advanced television production techniques.

Need Help?

CALL: (614) 422-7596 and ask for the Media Specialist in Media, Materials, and Technology

WRITE: Media Specialist
Media, Materials, and Technology
The National Center on Educational Media and Materials for the Handicapped
The Ohio State University
Columbus, Ohio 43210

CHECKLIST

- ○ Research the field to determine that there is a need for the product in question, and check to see that it is within the priorities established by the Bureau of Education for the Handicapped and the National Center on Educational Media and Materials for the Handicapped (NCEMMH). *See page 3.*

- ○ Have objectives clearly in mind when preparing a product, and set up a testing and validation procedure to make sure that objectives are accomplished. *See page 5.*

- ○ Define the target population, and address the product to this population. *See page 6.*

- ○ Let the audience addressed and the information to be conveyed determine the media used. *See page 6.*

- ○ Prepare manuscripts in accordance with NCEMMH requirements and standard stylistic practices. *See page 9.*

- ○ Prepare camera-ready artwork in accordance with NCEMMH specifications. *See page 11.*

- ○ Develop and produce the product so that its potential benefit to the user justifies its potential price. *See page 13.*

- ○ Avoid media that require the user to obtain unusual or costly equipment. *See page 14.*

- ○ Use a high definition format for masters of audiovisual material. *See page 16.*

- ○ Use a standard format for audiovisual masters to avoid the need for adaptation. *See page 17.*

- ○ Seek editorial, artistic, and technical assistance when preparing materials. *See page 18.*

- ○ Become familiar with copyright protections and requirements. *See page 19.*

- ○ Weigh carefully the advantages of obtaining a copyright. *See page 21.*

- ○ Secure permission to use copyright material. *See page 22.*

- ○ Obtain talent releases from all persons photographed, filmed, or recorded in the course of producing a product. *See page 23*

- ○ Comply with all requirements for clearances by the federal government if the product is developed with federal funds. *See page 24.*